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III No 6. III

The Love Cure.

By Sam Serrew

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## The Love Cure.

### SINGING SKETCH.

BY SAUL SERTREW.

CHARACTERS.

ALICE.

CHARLES.

SCENE—*A room with table centre. Vase thereon for flowers. Lounge, chairs, &c. Window in flat to open. A crash is heard outside. Enter CHARLES.*

CHARLES (climbing through window, bouquet in hand, very much pleased, walks to and fro.)—I have scaled the outer walls unobserved. Here I am at last, in the charming retreat of the most adorable creature on earth. A perfect angel! Such eyes! Such hair! The form of a Venus! The voice of a siren—sweet as otto of roses! She sings, too, like a nightingale. I am desperately in love with her. I could brave an army of Modocs or guerrillas to defend her. See her I must—my life depends upon it. I have sent her numerous bouquets, billets-doux, &c., but she never responds; so I have come myself to gain an interview. She cannot refuse to see me when she finds out how I idolize her. She lives perfectly secluded here, sees no one, seldom goes into society. I have watched her for hours when she has come out in the Park for her morning walk. She often looks up at my window and smiles upon me—that is, I imagine she does. No doubt she is now taking her usual stroll, so I will leave this note (puts note on table) where she will surely find it. I shall return for an answer at the time I have now appointed, and if I am not disappointed I shall be the jolliest dog alive.

(Sings.)

"SHE IS MY HEART'S DELIGHT."

AIR: "The Dew is on the Flow'r."

She is my heart's delight,  
And the apple of my eye;  
My hope by day and night,  
Of her alone I sigh!  
Her face it is the sweetest,  
Her form it is the neatest;  
Of women she's completest,  
And that's the reason why—

REFRAIN—

She is my heart's delight,  
And the apple of my eye, &c.

I'll see her if I can,  
I'll dare what no man dare;  
I'll fight with fiend or man,  
I'll climb by roof and stair!  
Her eyes so fondly beaming,  
Like stars in midnight gleaming,  
Have set my soul to dreaming,  
And chain me unaware!

REFRAIN—

She is my heart's delight, &c.

[Exit, singing, through window.]

*Enter ALICE, with book and bouquet in her hands, singing:*

"I'VE BEEN STRAYING."

AIR: "I've Been Roaming."

I've been straying, I've been straying,  
In the green and pleasant Park;  
And, my gracious! oh, my gracious!  
I have had the gayest lark!

Yes; I have seen the impudent features of that young man looking upon me in the usual way. This is a nice, quiet place, but it has one annoyance—this young fellow who is spending his leisure time with some of his relatives on the opposite farm. They say he is very wealthy and of good family, and ever since I have been here I have noticed him at the window staring and ogling at me. He waves his handkerchief at me, and throws over the wall numerous billets.

doux with little strings and stones tied to them. They contain all sorts of lovely verses and love-sick avowals. I have never paid any attention to this fellow ; but if he persists in his infatuation I shall have to cure him. (Goes to table and discovers the note and bouquet.) Bless me ! here is a note in my vase ! (Opens and reads :)

*My Adored One :*

Angel of angels ! Perfection of womankind ! Will you permit an interview this afternoon at 3 ? With boundless love and adoration, I am,

Your devoted slave,

CHARLES.

I thought as much. The man has lost his wits. I have a good mind to have him arrested. No ; I have it ! I will see him and cure him of his delusion. He must be some escaped lunatic. Yes, I will play a good joke on him. It's fun ! I will cure this love-lorn Romco. (Sings.)

"I WILL CURE HIM."

AIR : "Conspirators' Chorus, Fille du Madam Angot."

I will cure him, this fellow, in the handsomest way,  
For it's well he deserves it, I assuredly say !  
I've a plot that will floor him when he up here shall  
stray—

Dark deeds I will surely perform !  
He's coming, he's coming, that I know ;  
This little note kindly tells me so.  
Then I'll withdraw a little while,  
The merry moments to beguile,  
And the train that I've laid shall explode.

Then I'll withdraw, &c. [Exit.

*Enter CHARLES, through window.*

CHARLES (resting his elbows on window-sill, and looking around)—Well, I wonder if my queen has arrived ? Oh, how I have suffered waiting her return ! I was chased by a bull all over the farm, but I didn't stop to take a horn. I stumbled into a hornet's nest, upset a bee-hive, and had to take shelter



in a tree to get out of the way of a ferocious dog; and, to cap the climax, somebody took the ladder away from the window, and I had to climb up the spout to get here. Hark! I think I hear an angel sing! She's coming. I must keep quiet.

*Enter ALICE, with writing materials. Sits at table.*

ALICE—Now I think I will write a letter to my pa and ma, and by the time I have finished my visitor will be here. (Writes.)

CHARLES (popping head up suddenly). [Aside—There she is. Look at her.] (He slips down.)

ALICE—I thought I heard something—some mouse, no doubt.

CHARLES (popping up head)—She looks as sweet as strawberries and cream. And that hand! Oh, that I were a glove upon that hand. (He slips down.)

ALICE—Surely I heard something; or was it the wind?

CHARLES (popping up head)—Ah! I wonder who is the lucky man she is writing to? I must attract her attention. I have been holding on by the teeth long enough. (Throws in glove—then hat.)

ALICE (starting and rising)—Mercy! what is that? (Discovers glove and hat.) A glove—a gentleman's glove and hat! (Discovers Charles, who is frantically endeavoring to attract her attention.) Oh, dear! (Screams.) [Aside—It's he!]

CHARLES (coming through window)—Yes, madam; don't be alarmed. Don't scream. Let me tell you how much I love you—here at your feet!

*(Duet.)*

“OH, MADAM, HEAR!”

AIR: “Quaker Duet.”

CHARLES—Oh, madam, hear what I have got to tell;  
I won't detain you very long.

ALICE—It's wicked, sir; you know it mighty well,  
Your presence here is wrong.

CHARLES—Your face and form have stolen my heart from me.

And so yourself I had resolved to see.

ALICE— You might have entered by the proper way,  
But now you're here, you hadn't better stay.

BOTH.

HE— I love you true, yes, verily, oh, verily,  
Oh, yes, verily, oh,—  
I do love you—oh, verily, oh,  
Oh, tell me, tell me, darling, you'll be mine!

SHE— I don't love you, that's verily, oh,  
Verily, oh, yes, verily, oh,  
I can't love you, that's verily, oh,  
I never, never, never can be thine.

CHARLES—I'd climb the Andes, scale the highest peak,  
To catch a glimpse, my own, of you.

ALICE— And if you did, I think that monstrous cheek  
Must dwell, bold sir, in you.

CHARLES—Let this excuse my seeming want of style  
In bouncing through that window all the while.

ALICE— Your manners, sir, I can never forgive;  
Your form and figure framed are to deceive.

BOTH (as before).

HE— I love you true, &c.

SHE— I don't love you, &c.

(During chorus the fingers are twirled in Quaker style, and business is coquettish, &c.)

ALICE—Sir, your mysterious entrance and intrusion in a lady's apartment is very improper.

CHARLES—Oh, pray pardon me. Let me beseech you to listen to me.

ALICE—Proceed, sir. (They take seats.)

(Charles has a fright wig on, and raises it at every other word that is uttered.)

CHARLES—Let my love speak for me. I—

ALICE—Sir, you have been very bold. You have taken a desperate chance in this adventure. You have made yourself liable to be murdered without a moment's warning. Yes, sir. To be cut to pieces, and each piece given to the dogs. (In low, mysterious voice)—Know, sir, that this place is a secret prison! Yes. It abounds in horrible underground dungeons! Chains! Bread and water! Cold straw to sleep on!

CHARLES (greatly alarmed)—Oh, Lord! oh, Lord! And you mean to tell me you are a victim of torture and abuse, surrounded by all these luxuries? No! It can't be!

ALICE (excitedly)—It's true, sir. (Grasps him roughly by shoulder, making him look around and tremble.) I am most terribly punished for a crime I'm not guilty of! Yes; they say I'm insane! A most dangerous woman! At certain hours of the day I rave and break things! I do!

CHARLES (greatly agitated)—My dear lady, you don't mean to say so? You—you are subject to—to—to—fits of insanity?

ALICE—Yes. And my keeper is a most detestable villain, employed by my persecutor to watch me and prevent my escape. Though, I am allowed to walk out in the morning, and then return when I feel the spells are coming on. Then I am ruthlessly thrown into a horrible dungeon till they are over.

CHARLES (alarmed and shaking)—Merciful heavens! What is this pun—punishment for? What is your crime?

ALICE—Because I won't marry the man I hate. (Takes his hand mysteriously.) Come hither. (Drags him to doors and listens. Looks about her cautiously, and locks doors.) I must exclude all eavesdroppers. (Looks under table, and then they take seats, she looking wildly around her.)

CHARLES—Mercy on me! I hope she is not going to have one of those spells! I guess I'm in the wrong house! I think I'd better go home.

ALICE (slaps him on back)—Listen! I have a secret to unfold of a most terrible and heartrending nature! (Suddenly



risers and makes some mysterious gestures, as if pointing out some horrible object.) See! Look! There! Behold!

CHARLES (jumping up in affright)—What is it? Which? Where? Who?

ALICE (striking a tragic attitude) sings:

"OH, DON'T YOU SEE THE SPECTRE?"

AIR: "Mulligan Band."

SHE— Oh, don't you see the spectre,  
Just over by the wall?  
It's eyes are glaring ever at me,  
It's looks my heart appal!

HE— Oh, kindly let me leave you,  
I'll go to my mamma!  
I've suffered enough, and I'd like to run  
And find out my dear papa!

BOTH.

SHE— Oh, see him there; he's marching, marching off!  
I hope he's gone; at him I dare not scoff.  
I'll drown myself by jumping from the wharf—  
Yes, he's marched, marched, marched in a hurry  
away!

HE— Oh, my heart is sad; I wish I'd never come!  
How glad were I if I were only home!  
Don't drown yourself, but to your dungeon  
roam,  
If he's marched, marched, marched in a hurry  
away!

ALICE—Hark! What noise is that? (Noise outside.)  
Mercy on me! 'Tis my keeper returning! He will murder  
us both! Save me! Save me!

CHARLES (works fright wig. Makes bolt for window. She follows him. He goes through window head first, his heels dangling. She grabs his legs, and a crash is heard as he disappears. She pulls through window a pair of pantaloons and rushes forward, holding them to view.)

ALICE (screaming)—Saved! Saved! Saved!

CURTAIN.

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